

Full Name: Siobhain L. Hughes Present Position Cook Giolanni's Restaurant

Date & Place of Birth: 3-1-61 Dublin, Ireland.

Category / Primary media: Sculpture / multimedia

Art Training (Schools, scholarships, etc):

Parsons School of Design BFA May 1983

Greenwich House Pottery - Scholarships 1978-81

High School of Music & Art HS Diploma 1979

Exhibitions in which your work has been shown:

America House Gallery, Tenafly N.J. 1984

Parsons Clay, Fiber, Metal, Glass Senior Show 1983

Pen and Brush Gallery East 10th St. NYC 1982 (April)

Collections that now include your work:

Greenwich House Pottery Permanent Collection

Collection of Dr. Harriet Mosatche.

Awards:

Madeline Zadin Award for Ceramic Excellence 1981

Greenwich House Pottery

STATEMENT

My present work began with the interest and study of the shapes and forms of Cobble stones both individually and collectively as a street. The affects of light; erosion; sand; dirt; puddles and rain, on the contours of a road patterned by cobble stones are very important to me and I have begun to investigate these elements in a variety of materials and ways more or less spontaneously.

Within the study of Cobble stones I intend other themes. Those of meditation and time, repetition; as well as considerations of conceptual and Earthwork sculptures.

Sand is used structurally to provide a foundation for the wooden miniature "cobble stones" but also to bring to mind Zen gardens and meditation; and its strong connotation as a measure of time. The repetition of the cobble stones is meant to reiterate those images, and also cause the viewer to think of the places he/she has seen cobble stones and remind him/her of how progress (flow of time) has literally paved them over. Cobble stones have been temporary in other ways as well, they were often made of wood in actuality, the existence of which we rarely see today.

The real cobble stone is meant to bring reality to the image. To create a sense that this is a non site and there actually is a site of cobble stones that brought about the piece. Here I wish to acknowledge

the importance of Robert Smithson to my work and this piece.

Making this piece proved to be a test of endurance and yet because each "cobble stone" is handmade-cut and sanded from wood - there are approximately 4000. However, it was also an act of meditation and quite enjoyably so. Arranging the bricks permanently on cloth was another stage in the production/meditation, Arranging the sand and laying the cobble stones cloth down aesthetically yet another. I felt like I was creating a different kind of Zen garden; my own, and it in turn pays homage to the sources which influenced it.